

FREE

Game Nite

THE MAGAZINE OF TABLETOP GAMING

OCTOBER 2018



ISSUE # 29



DIZED
TUTORIAL APP

LUKE LAURIE - GAME DESIGNER

**GAME
REVIEWS**

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Game Designer

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It's rare that we award two "Editor's Choice Awards" in one issue, but with this issue we have two well deserving winners. First up is the app *Dized* by Playmore Games, and it has the potential to be a groundbreaker for the board game industry - resulting in the "elimination" of needing a rulebook to learn a game. With the capabilities of today's phones, *Dized* is positioning itself to be the frontrunner of a burgeoning market. It will be interesting to see how many more companies come aboard!

The second winner also features our interview with the game's designer, as both Luke Laurie and "The Manhattan Project: Energy Empire" are featured in this issue. "Energy Empire" has already proven itself to be an excellent game and one can't help but wonder what Minion Games plans for this line of games in the future!

In this issue:

Tom M Franklin's Abstract Games column takes a look at "LYNGK".

Tom also reviews the picturesque trick taking game, "Barker's Row".

Congratulations to Playmore Games for winning an "Editor's Choice Award" for "Dized". This has the potential to be a revolutionary app for the industry - making rulebooks "obsolete"!

Congratulations also to Minion Games and Luke Laurie & Tom Jolly for winning an Editor's Choice Award for their brilliant worker placement game, "The Manhattan Project: Energy Empire".

Special thanks to Luke Laurie for taking time from his busy schedule to share his thoughts with our readers.

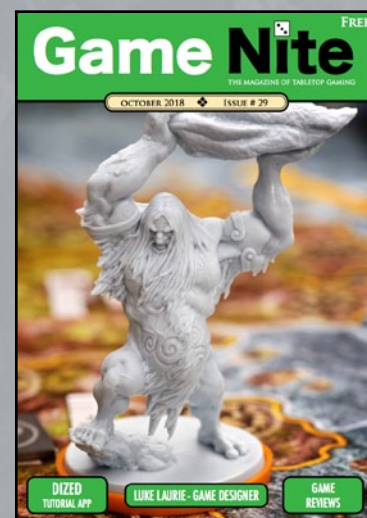
The November calendar features "Blood Rage" and provides the release date for issue #30.

If you are interested in contributing to Game Nite, feel free to contact us, as we'd love to hear from you!

Serge Pierro

Editor in Chief/Publisher
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ISSUE # 29



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Blood Rage © CMON

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Top 10 - Co-op Games

By Serge Pierro

1

Gloomhaven

Cephalofair Games



2

Pandemic Legacy

Z-Man Games



3

The 7th Continent

Serious Poulp



4

Magic Maze

Sit Down!



5

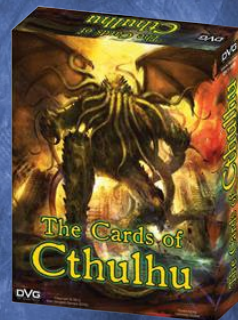
Samurai Spirit

Fun Forge



6 The Cards of Cthulhu

Dan Verssen Games



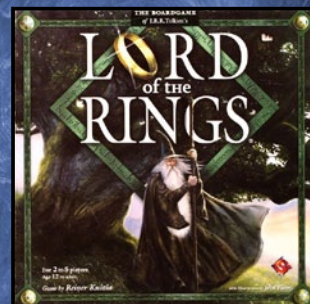
7 Thanos Rising

USAopoly



8 Lord of the Rings

Hasbro



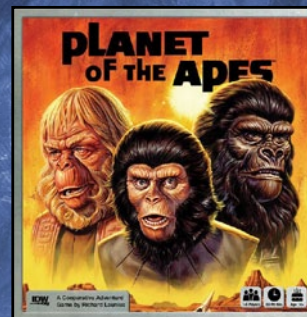
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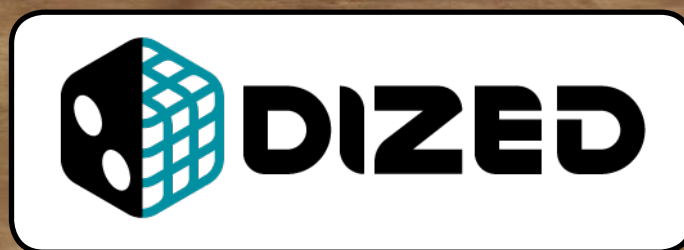
Rather Dashing



10 Planet of the Apes

IDW Games





Dized

Although gamers love games, very few of them share that love with their rulebooks. Not surprisingly players have looked online for videos to help them learn the games, but even with some of the better tutorials are not available for those without internet access at that moment. The app *Dized* seeks to fulfill the role of both a tutor for those with online access, as well as for those times when you don't have Wifi access. They do this with excellent voice acting and no onscreen personalities to distract from the task at hand - just the pertinent information necessary to learn the game. Let's take a look this exciting new addition to the hobby and see what it is like to learn a game using the app.

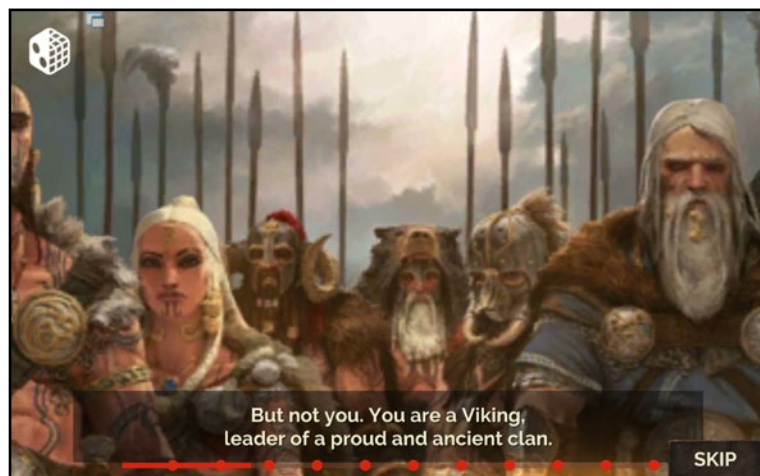
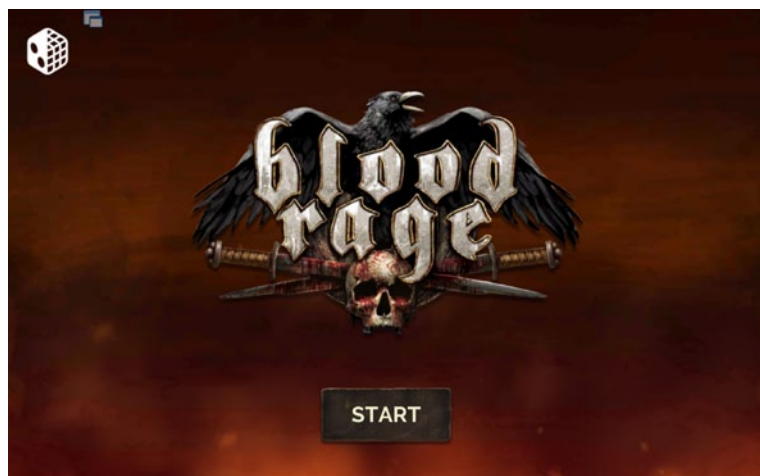
I've never played *Blood Rage*. So, when the opportunity presented itself to learn the game using *Dized* - I was quite intrigued. Let's see how things turned out.

Currently the app is available as an "early access" mode, featuring both *Blood Rage* and *King Domino* - with other games in the pipeline from various publishers. Upon opening the app for the first time, you are greeted with a Log In screen asking for your email and a password, which then takes you to the Registration screen where you can register using an email address, a user name and your real name. Once you are registered you are taken to the main menu which you can scroll to reveal the games currently available. To learn a game, it's as easy

as tapping on the game you want to learn. This will take you to the game's main screen which contains the "Game Tutorial" and "Rule Lookup Tool" icons. Here you will download the pertinent info to your mobile device. *Blood Rage* was a 67.66mb download, and since the information is downloaded to your device, there is no further need to be connected to the internet. This was the first indication that this was going to be more useful than a YouTube video.

When starting the app you are greeted with a splash screen showing graphics from the game, a start button and the *Dized* logo. Clicking on "start" will reveal a graphic sequence that is used to establish the mood and backstory. What was nice about this was that each app had its own "feel" to it. *Blood Rage* was dark and intense, while *King Domino* was light and whimsical. Clearly Playmore Games is not using a generic formula as a basis for each game, but each one is receiving its own treatment.

After the tutorial loads you are given a choice as to how to proceed, I chose "New Copy" of the game. This walked me through the process of removing the shrink-wrap and removing the components from the box. Sure, this is a bit of overkill, but there's no denying the depth of coverage, as you will move confidently through the whole process. There is another choice which allows you to skip this section.



The first section of the tutorial is the preparation of the components and the setup for the game. At one point you are instructed to attach the color bases to the miniatures of your clan. The app clearly tells you what numbers printed on the base of the figures you will need for your clan and has an icon that can be pressed to advance you to the next screen when you are ready. This was another thing that I really enjoyed about the app. It would give a burst of information and then waited for you to tap the “checkmark” in order to go to the next section, allowing you to take your time on the current screen and only move ahead when you are ready. This was much more user friendly than a video in which you have to pause/restart.

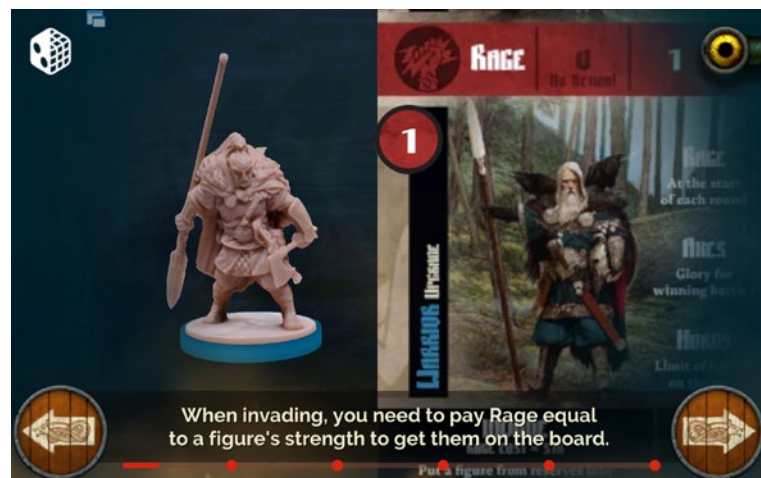
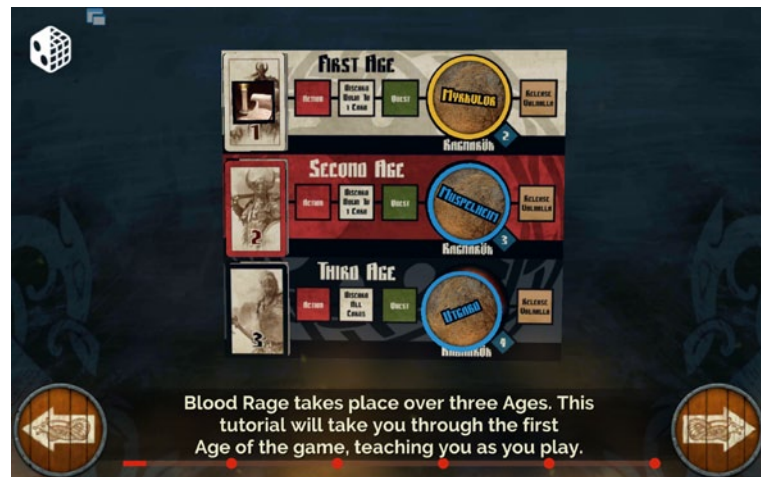
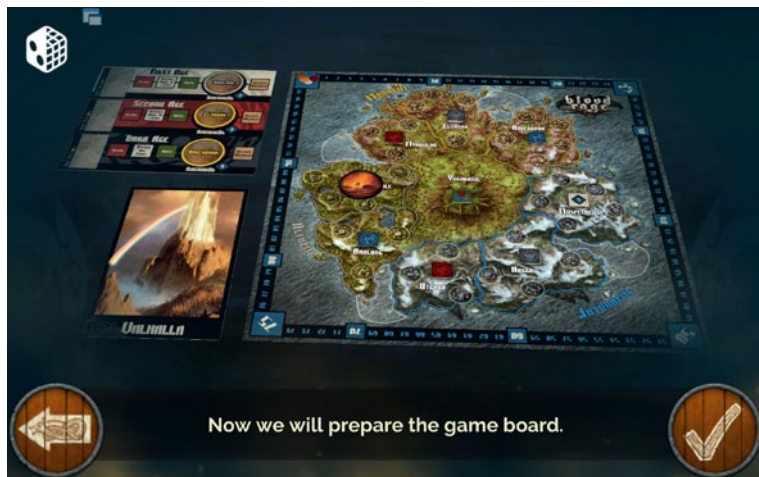
There is another section dedicated to the layout of the board, as well as how to set things up. Since my initial game was for two players, all of the instructions for the game were for that player count. Other player counts have

their own series of screens. Again, this is another excellent aspect of the app, as after you choose a player count for the game, all of the rules are for that player count, thus players will not confuse 2 player rules with 3-4 player rules, as can happen with a rulebook that has all of the information in one place.

I liked how the game’s actions were broken down during the tutorial. Only two actions at a time were discussed and you will make a choice as to which one you want to use. After the turn is over you will have an understanding of how that action worked, as well as what your other option was. Then you are introduced to two more actions on a later turn, example: March and Clan Upgrade. These then become available to you, as well as the previous ones. Should you tap on an icon that you haven’t learned yet, you will receive a message stating that you will learn this later in the tutorial. Once you’ve played through these

[Continued on next page>](#)

Mobile Review (Cont.)



sections you will have learned all of the actions within the game, as well as having used them within the context of actually playing the game.

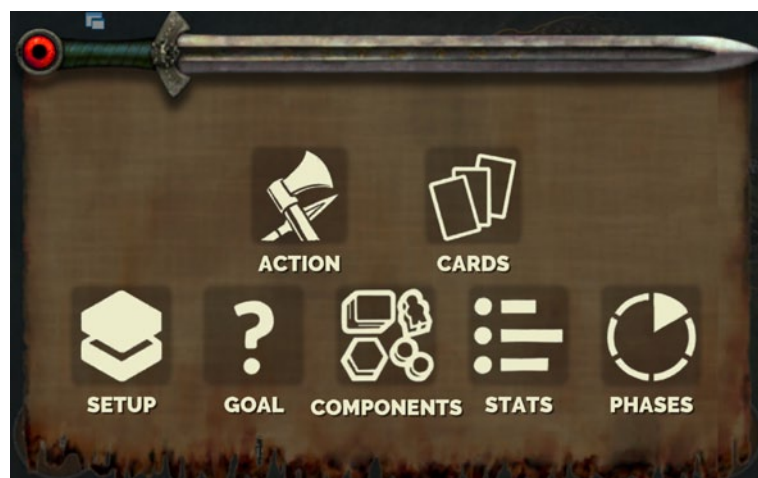
Another great feature is that in the upper right hand corner of the screen there is an button that can be pressed that will take you to a screen that has icons of the various topics of the game that you can access to refresh your memory or needed further clarification from within the app. These include: Action, Cards, Setup, Goal, Components, Stats and Phases.

After all of the actions are taught you are taken to a section where each of the three ages are discussed and how the game's turn structure is implemented. This again takes a methodical approach to the turn order and clearly lays out how it is done.

There are “reward” screens used throughout that encourage you while playing the game along with the tutorial. Example: after winning a battle you are greeted with a page with artwork and an exhortation. These little touches go a long way to bolstering your confidence in what you are doing, as well as providing a lot of atmosphere to the game itself.

Once the tutorial feels that you have learned all of the basics, it allows you to finish the game on your own, using the app as a support system along the way. And when a winner is declared, the app responds with a “reward graphic” congratulating you on your win.

As if the tutorial wasn't enough, there is also a Rules Lookup Tool. At the moment, the one for *Blood Rage* is currently in development, but a quick peek at the one included with the *King Domino* tutorial will give you a good indication of what you can expect to see.



I'm impressed! *Dized* is in a position to become an important element in the world of gaming. The professionalism and excellent instruction are going to be enjoyed by many. It was hard not to cheat and look at the rulebook and just trust the app itself to teach the game. But, I'm glad I did, because now not only do I have the confidence to play *Blood Rage* correctly, but I also have the confidence that the *Dized* app has the potential to be a huge asset to the gaming community at large.

The only downside to the app is the limited number of games that are currently available. However, once publishers realize just how helpful this will be for learning their games, I believe "everyone" will want to get on board.

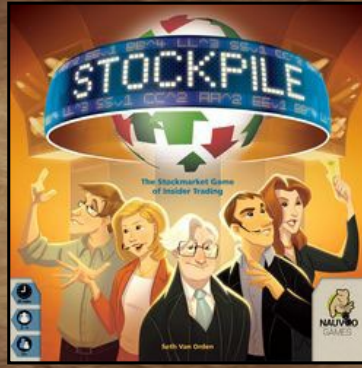
With a thematic tutorial that is both informative and perfectly laid out, as well as fine voice acting and quality graphics, *Dized* is primed to be the "go to" source for learning games in the future!

You will never want to use a rulebook again... ☑

Version #	2.6.4
Price:	Free (early access)
Devices:	Android and iOS
Developer:	Playmore Games

HIGHLY RECOMMENDED

<https://dized.com>



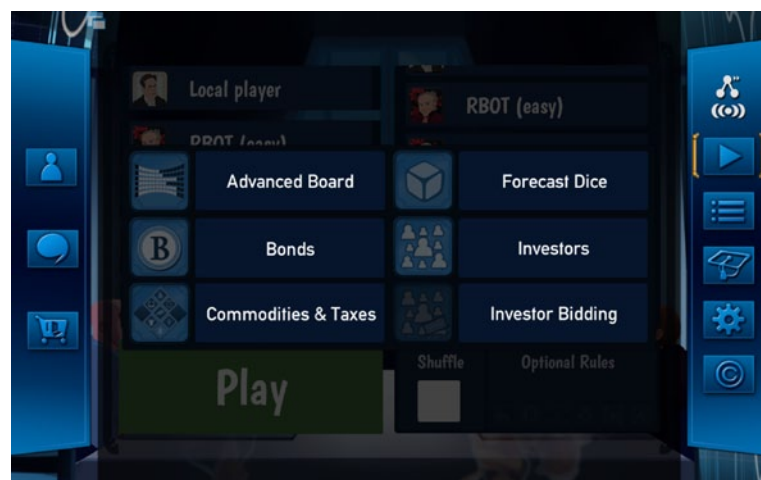
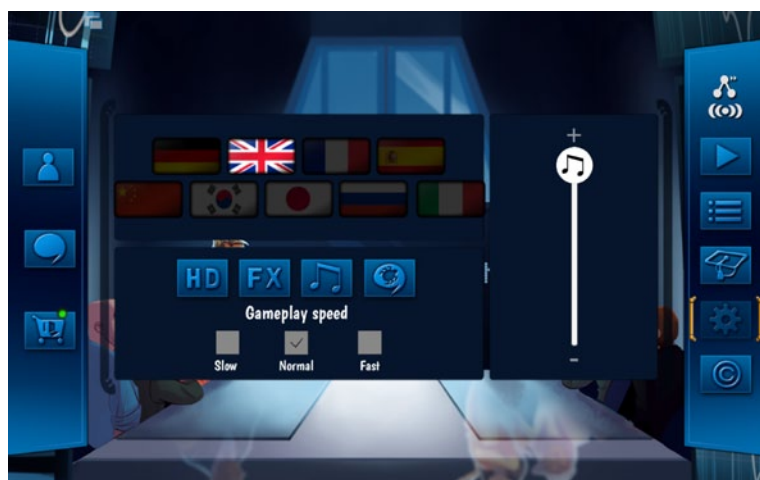
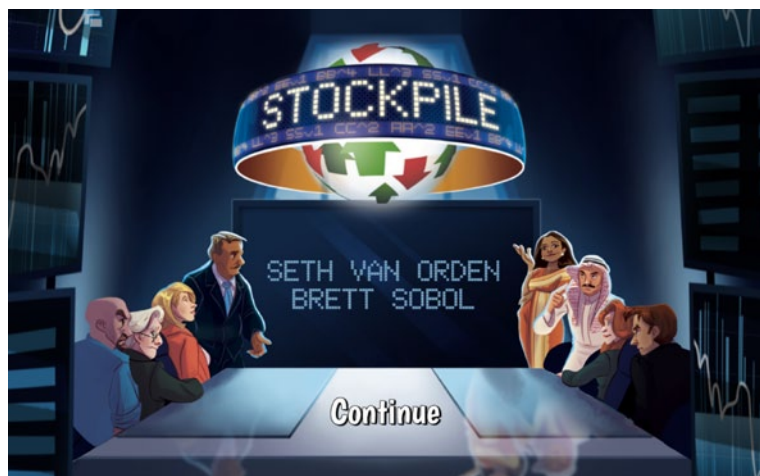
Stockpile

S*tockpile* is one of those rare games that continues to hit the table, long after being reviewed in Game Nite. We gave it an Editor's Choice Award back in issue #5 and gave its' *Continuing Corruption* expansion a "Highly Recommended" rating in issue #11. So the digital release of the game is one that I was personally looking forward to, especially since Digidiced was producing it, as their previously ported games have all been excellent. Let's see if this stock market game is worth investing in.

As usual I began the game by going through the tutorial to get an idea of how the game would be taught to new players. As an experienced player of the board game, I was aware of the rules and was happy to see that the tutorial did a decent job of explaining the basics. The tutorial used a pair of brother/stockbrokers that talked you through the process, explaining each step in a clear and helpful manner.

The game is essentially played on one screen with a semi-transparent overlay for the bidding of the stocks. At first I found this to be quite confusing, as I was used to the board game which used a different layout for the bidding and such. I had to wonder if a new player would have had the same experience I did or perhaps they would just accept the User Interface for what it is and not think twice about it. Fortunately, I was able to adapt to the new environment on subsequent games.

Another problem I had with the interface was the tracking of Rounds. At first I had no idea where it was and then I noticed that the animated *Stockpile* ticker tape displayed the round, which at times is hidden until it "comes around" again. I would have preferred to having it shown at all times so that the appropriate decisions could be made without having to wait, although briefly, for an animation to cycle through so that you can find out what round you are in.



Although it was strange at first, the bidding mechanism was well implemented. You tap on the circle on which you want to bid and a ring pops up that surrounds the circle and you can tap on the amount you want to bid. This was a nice use of the limited amount of space, especially at the higher player counts. However, I was not a fan of the bidding circles covering the stock track, as it made it hard to see where some of the stocks were on the current stock display, because they were covered by the bidding graphics.

There are several options available to customize your playing experience. These include language, sound effects music and 3 different gameplay speeds. There is also an option screen for the Expansion, which allows you to add any of the following modules to the game: Advanced Board, Bonds, Commodities & Taxes, Forecast Dice, Investors and Investor Bidding. Fans of the board game will appreciate having these options available, as they extend both the replayability of the game, as well as providing a more challenging and thematic experience.

[Continued on next page>](#)

Mobile Review (Cont.)



The graphics and animations are pretty much standard fare, as there is nothing that is remarkable, the concentration is on the game play and not a lot of bells and whistles - which is a good thing!

Once you have become accustomed to the interface the game plays smoothly and is quite fun. The AI's are challenging and provide for a good game. However, as good as the AI is, there is no element of "bluffing" that is prevalent in the board game, so players who are used to having that as a large part of their game play

will have to adjust accordingly. The hard AI's tended to excel in the endgame, especially after making several "questionable" bids throughout the game.

While I generally appreciate the convenience of having an app available for a game, in this case I think the actual board game plays a bit better because you can see what your opponent is doing and the psychology within the game becomes a more dominating factor, whereas there is no psychological/bluffing interaction with the AI, so that element of the game is nonexistent.



And while I might seem to have painted several negative examples about the game, the bottom line is that this is a solid implementation of the board game and regular players are going to love having the convenience of being to play a game at any time. Even with my caveats, this has been a game that I've really enjoyed playing over the last couple of weeks and I look forward to spending more time with the Expansion options, as this is how we play the game over the table.

I have always enjoyed following the stock market and the tabletop version of *Stockpile* has always delivered a fun experience any time it has hit the table, either with or without the

expansion. Now having it available on a mobile device is a dream come true. This is a game that I would recommend that you try out - especially if you've never had the opportunity to play the actual board game - as Digidiced has once again delivered a game worth investing in! 🎲

Version #	1.0
Price:	\$4.99
Devices:	Android and iOS
Developer:	Digidiced

RECOMMENDED

<https://digidiced.com>



Masterful Deckbuilder

Like *Magic the Gathering* before it, *Dominion* broke new ground and introduced a new genre. And like *MtG*, it inspired many other designers and games. *Ascension* was one of several deckbuilders that followed on the heels of *Dominion*. It brought some new nuances to the genre and helped to establish the deckbuilding mechanism as one that was open to creative interpretation. After years of success with *Ascension*, StoneBlade Entertainment introduces a new deckbuilder, *Shards of Infinity*. Let's take a look at what it brings to the genre.

Shards of Infinity comes in a 5 3/4" x 7 1/2" x 1 3/4" linen finished box and contains a custom cardboard insert. The insert is unusual, as it stores the cards in four separate areas with small dividers keeping the cards in place. We found this to be a bit of a nuisance when removing them from the box. Due to the other components, this design does make some sense, however, it probably would have been better to have a different size box that allowed for a better storage solution.

The 16 page rulebook is the size of the box and does a good job of explaining how to play the game. There are a few examples and anyone who has played a deckbuilder before will be up and running in no time. Towards the back of the book is an FAQ, as well as a Glossary.

The production highlight is the inclusion of four large Character "cards" with rotating dials for Health and Mastery. Each of these come in a "resealable" plastic sleeve and measure c. 4" x 6 1/4". They are made of a sturdy cardboard stock and have plastic parts to hold the dials in place. The fronts have a Character name and artwork, along with text and icons for the gameplay. The backs are plain white. These are excellent for keeping track of the game's stats, however, they are all the same, other than artwork and name. I'm not sure why they are Characters, as there is nothing unique about them (other than name, artwork and flavor text) and they have no special abilities. Nevertheless, they do a fine job of tracking the stats.

The cards are of a decent quality and exhibit a nice "snap". The starting cards are white bordered and the main cards are black bordered. This was an excellent graphic design concept, as after the game was over it was easy to separate the two types of cards. Since there is a lot of shuffling involved throughout the game, I would recommend that you sleeve the cards.

To start the game, each player will take one of the Character cards and a set of ten starting cards (7 Crystals, 1 Blaster, 1 Shard Reactor and 1 Infinity Shard). The main deck is placed on the table and 6 cards are dealt face up next to it.



On a player's turn they will draw 5 cards and place them into their "Play Zone" as they are played. This is an important point, as they do not go into the discard pile until the end of the turn, thus cards that target cards in the discard pile don't have access to them. Any cards that are purchased go directly into your discard pile.

There are 3 phases to a player's turn: Play Phase, Attack Phase and End Phase.

The Play Phase is dedicated to playing and purchasing cards. This includes playing/recruiting Allies, Champions and Mercenaries. Once per turn you may also spend one Crystal to gain 1 Mastery. Oddly enough, you may deal damage to your opponent's Champions during this phase, instead of doing so during the Attack Phase.

The Attack Phase is where you may take the damage that was left over from the previous phase and apply it directly to your opponent. This is where one of the game's more interesting innovations can occur. There are cards throughout the game that have a shield printed on them, along with a number. If you are attacked you may show a card(s) from your hand to block the amount of damage indicated by the value of the shield(s). There are 10 of these cards in the base set and they range from 2-8. These cards are not discarded after use, but can be used on that player's next turn as normal.

The End Phase is a somewhat standard "cleanup/housekeeping" phase.

The first player to reduce their opponent to 0 Health wins.

Continued on next page>


Shards of Infinity (Cont.)

I have previously mentioned that I am a big fan of Deck/Engine Builder games and I'm happy to say that, *Shards of Infinity*, joins the ranks of those games as a game that I quite enjoy playing. There are a couple of things that distinguish it from other games, though the core game has a bit of a *Star Realms* feel to it and was likely inspired by it. Which is a bit surprising, since StoneBlade Entertainment publishes *Ascension*.

One of the more interesting aspects of the game from a mechanism viewpoint is that of the use of "Mastery". Once per turn you can move the Mastery dial one number by spending one Crystal. There are also cards that provide the means of increasing it as well. The main use of Mastery is that there are several cards that have different effects, depending on your Mastery level. Example: the starting card, "Shard Reactor" provides 2 Crystals. However, when you have 5 Mastery it provides 3 Crystals and when you have 15 Mastery it provides 4 Crystals. This provided another interesting decision to make throughout the game: do you buy a 4 cost card or do you buy a 3 cost card and spend the leftover Crystal to advance your Mastery by 1? Accumulating Mastery early in the game can potentially pay big dividends towards the end. Which brings me to my favorite aspect of Mastery: if you have 30 Mastery and the "Infinity Shard" card in your hand, you can win by inflicting Infinite Damage! I was actually able to win a game in this manner and it was a very satisfying experience, as I prepared the whole game to try and pull it off and had to wait 2 turns after I reached 30 Mastery before I was able to draw the "Infinity Shard". It is not a common occurrence, but it is possible to pull off.

The other mechanism that proved to be quite interesting was the inclusion of the Shields. I was a bit leery as how useful they were going to be, after all, you need to have them in your hand when you are being attacked. Yet, there were several games where they proved to be a factor, including one where an 8 value Shield kept me from losing, allowing me to win on my next turn. Surprisingly they showed up more often than I would have expected, especially since there are only 10 of them within the 88 card deck and you only use a relatively small amount of the deck each game. I wound up liking them a lot more than I had originally anticipated and other players liked the concept as well.

Another interesting mechanism is the use of "Mercenaries". These are cards that can be used in two ways. Either they can be bought as usual and placed in your discard pile or they can be used immediately and then placed on the bottom of the main deck. These proved to be more beneficial towards the end of the game as you were able to purchase cards and then immediately use them.

Overall, *Shards of Infinity* is a game that I will definitely be keeping in my collection. It will be interesting to see if Stoneblade Entertainment has any plans for expansions. Everyone who played it, enjoyed it - from novice players to more experienced gamers. So, if you enjoy deckbuilders, this is one that you are going to want to definitely check out! 

Designers:	Gary Arant & Justin Gray
Publisher:	Stoneblade Entertainment
Players:	2-4
Mechanic:	Deckbuilder
Ages:	10+
Length:	30 Mins.

HIGHLY RECOMMENDED

www.shardsofinfinity.com





Vikings, Miniatures and Valhalla

It seems like only yesterday that whenever you checked out one of the boardgame groups on Facebook, there was a meme or photo of *Blood Rage*. The dazzling miniatures and Eric Lang design captivated hordes of gamers. While there was a great deal of attention paid to the game, we have only recently received the opportunity to play and review the game. So, let's take a look at what it's like to pillage as a Viking and venture into the realm of Valhalla.

The first thing that you notice about *Blood Rage* is the size of the linen finished box, as it measures 12" x 12" x 4". Inside there is a small, clear plastic insert that holds the cards and Glory markers, as well as providing space underneath to store the various tokens. The other thing that is readily apparent is that the bulk of the box contains two other cardboard boxes that contain the storage trays and the miniatures.

As mentioned earlier in this issue, I used the *Dized* app for learning how to play the game. However, a quick look through the rulebook reveals that it is well laid out and is heavily illustrated. Several examples are included. The rules are well written and reflect those included in the *Dized* app nicely. The back page features a comprehensive Rules Summary and provides a nice reference for those who learned the game via the *Dized* app.





The four panel game board is linen finished and is made of a sturdy cardboard stock.

The cards for the game measure 2 1/2" x 1 5/8" and are made of a decent card stock. There is

not a lot of shuffling in the game, so there is no real need for sleeves, however, since there is card drafting, you might want to consider sleeves, especially if you play with "sloppy" players.

[Continued on next page>](#)

Blood Rage (Cont.)

All of the mats used throughout the game are made of card stock. These are double sided, with the flip side displaying Adrian Smith artwork or the logo from the game.

The cardboard tokens are linen finished and are of a similar sturdy quality as that of the game's board.

There are four plastic tokens used to track the game's Glory and they are molded so that they stack.

And speaking of plastic... the main focus of the game is the inclusion of the gorgeous miniatures. There are two brown cardboard boxes that hold the miniatures. The smaller one contains the four large Monsters and the larger one contains the Clan members, Clan Leaders, smaller Monsters and the Ships. I was quite impressed with the engineering of the designs for the trays. The only downside is the lack of identification for putting the figures back into their trays at the end of the game. The large Monsters tend to be 3+ inches tall and the average Clan members are around 1 1/2" inches tall, while the Clan Leaders are a bit taller due to them holding a pole. All of the miniatures look great - especially the large, land based Monsters.

Surprisingly there are not a lot of in-game components, so setting up the game is easy and is clearly laid out in the rulebook.

Once all of the players are setup the game proceeds with the following phases of play for each Age: God's Gifts, Action, Discard, Quest, Ragnarok and Release Valhalla.

The God's Gifts phase is where players will draft for the hand of cards that they will use during the current Age. Each player is dealt 8 cards and they will choose one and then pass the remaining cards to the next player. They will continue to do so until each player has chosen 6 cards. The remaining cards are discarded. At the end of the first and second Ages, each player may choose to keep one card, this card will be added to the 6 cards drafted in the next Age. Each of the Gods have a specific focus of play, ranging from high combat numbers (Tyr) to Glory and spoils for victory in Combat (Thor). There is a list of the Gods and their focus in the rulebook and knowing their specialties will allow you to draft strategically for the upcoming Age.

The Action phase is the main phase of the game and this is where you will be focusing most of your attention. You can perform one of five



actions on your turn. These include: Invade, March, Upgrade, Quest and Pillage. The Action phase of the game ends when either all players have zero Rage or all the Provinces have been Pillaged.

Invade is the action that is used to bring your Clan members into play. You spend Rage equal to their Strength and place them on an empty village space. Leaders are able to Invade for free. It should be noted that when you Invade

with a Ship it will remain in that Fjord until it is destroyed, as they are incapable of moving.

If you choose to use the March action, then you spend 1 Rage to move any number of your figures from one Province to empty villages in another Province. You may also use March to move any of your figures in a Province into the middle of the board (Yggdrasil). Yggdrasil may contain any number of figures.

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Blood Rage (Cont.)

The Upgrade action is perhaps my favorite, as it allows you to Upgrade and customize your player board. To use this action you spend the amount of Rage that is listed on the card and then you place it on the relevant section of your player mat. If there is already a card in a spot that you are interested in, you may discard the old card and replace it with the new one. In addition to the special ability that is now available, if you Upgrade a Leader, Warrior or Ship, you are able to immediately Invade with that type of figure for free. The Upgrade action also allows you to add Monsters to your clan. Newly added Monsters can immediately Invade for free like any of the other Upgrades.

The Quest action is free, but there is a caveat, you have to have at least one Rage available in order to commit to the Quest, because one of the rules of *Blood Rage* is that you can't perform any actions when you have zero Rage - even free ones. You place the Quest that you are interested in facedown on the Clan symbol on your player board. Later in the Age there will be a Quest phase where these cards are revealed and checked to see if the requirements are met.

The Pillage action is where all of the combat takes place, with the reward being that if the Clan who initiated the Pillage action wins, they will gain the reward that is available at that Province. This is a free action that has several steps to it.

The first step is that the player who wants to Pillage at a Province must have at least one of their figures in a Village there (or a Ship in the adjacent Fjord). After declaring the attempt to Pillage that Province, starting with the player to the left of the initiator, players may move (for free) figures from an adjacent Province into empty Village of the targeted Province. Then each player in the current battle will play one card, face down. The cards are revealed and the card's Strength is added to the Strength of the figures of the Clan. The highest total wins, and if there is a tie, everyone loses. The losing players return the cards played to their hands and all of their figures are destroyed and placed in Valhalla. If the player who initiated the Pillage wins, they receive the reward and flips the Pillage token over. This Province can't be Pillaged again this Age. The winner also gains Battle Glory equal to their standing on the Axes section of their player board. The winner also discards any cards played during the Pillage attempt. If the player who initiated the Pillage attempt loses, then the Village is not considered Pillaged and anyone can attempt to Pillage it again on a future turn by following the aforementioned rules.

The Discard phase is where players will discard down to 1 card. This card will be added to the six cards they draft in the next age.



The Quest phase is where players reveal their Quests and check to see if they meet the requirements stated on the cards and gain rewards. Both successful and unsuccessful Quests are discarded after checking for rewards.

During the Ragnarok phase, the current Province indicated on the Ages board and all figures within it and any ship in the Fjord next to it is destroyed. All figures/ships are sent to Valhalla. You receive Glory for each figure sent

to Valhalla during this phase. Depending on the Age, you will receive either 2, 3 or 4 Glory. The Doom token is then placed on the next Province to be destroyed in the next Age.

The Release Valhalla phase returns all of the figures in Valhalla to their owners reserve area.

After completing the Age, all of the Pillage tokens are reset to the reward image and the first player token is passed to the player on the left.

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Blood Rage (Cont.)



The game consists of 3 Ages and after the final Age the player's board is checked for "Legendary Levels" and this number is added to their score. The player with the most Glory wins.

It's pretty easy to see why this game has been so popular. From the gorgeous miniatures, card drafting and the customizable player boards, there's a lot of interesting decisions and strategies to pursue. And although the game is quite playable at the two player count, it excels at three and four due to the increased interaction during the Pillage action.

While Eric Lang has received well earned kudos for the game design, it is the imagery provided by Adrian Smith that really sets the tone for the game, both as images for cards and the inspiration for the miniatures. The cover of the game reminds me a little of the Frank Frazetta artwork for *Dark Kingdom*, and that's a good thing.

I love games that have player boards that can be customized to a strategy that you want to pursue, while at the same time making each of the other player boards different. The Upgrades are a great idea and I like the fact that you can



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Blood Rage (Cont.)

try and draft for the cards you want, having to make a decision as to what Upgrades you want and having to weigh that against the other cards being drafted. Also the “boosting” of the Rage, Axes and Horns on the player boards provide an additional level of customization as you are able to pursue different stats based on a personal strategy. All of these features go towards enhancing the replayability of the game.

I was a little surprised at the Combat mechanicism, as for the most part you are only allowed to play one card. That along with the loser(s) of the battle being able to take back the card they played, made for some interesting situations as players could “bluff” and have their figures sent to Valhalla, for a “losing” strategy that yields points, especially when using “Loki” cards.

I liked how the cards were attributed to certain Gods and that it made it easier to draft certain strategies by focusing on specific ones. It was also important to try and track what your opponents drafted as it would allow you to suss out information that you could be expected to face during the current Age.

While this is essentially a drafting/area control game, the inclusion of the miniatures really adds an additional dimension to the game. The table presence is quite impressive, especially for those who have taken the time to paint all of

the miniatures. This is the type of game that tends to outweigh its cost due to the longevity and interest, due in large part to the beautiful miniatures. “Cool mini or not” is certainly an apt title for the company, as the miniatures are nothing short of outstanding.

Overall this is a game that I would certainly recommend that people at least try. It is a prime example of a solid design that is coupled with mood enhancing artwork and high quality production miniatures. While there seems to be a trend for new Kickstarter games to include a miniature or two, CMON is the current “king of the hill” for miniature based games, especially when you consider the addition of *Rising Sun* to the mix. I’m looking forward to seeing what other releases Eric Lang and CMON have coming in the future.

Ragnar Lothbrok would be proud. ☒

Designer:	Eric Lang
Publisher:	CMON
Players:	2-4
Mechanic:	Card Drafting, Area Control
Ages:	14+
Length:	60-90 Mins.

HIGHLY RECOMMENDED

www.cmon.com





Thematic Fantasy Adventure Deckbuilder

Although there was a time in which I enjoyed playing in a *D&D* campaign, nowadays I'd much rather spend that time playing a board game or card game. This is especially true of games that capture the essence of a *D&D* campaign in the course of an hour or so, instead of weeks/months of roleplaying. *Mistfall: Chronicles of Frost* is a deck building card game that has board game elements to it, as well as providing a fantasy adventure, via quests, that strives to provide a *D&D*-type experience - all in the space of an hour's time. Let's see if it delivers.

Mistfall: Chronicles of Frost comes in a 5 7/8" x 5 7/8" x 2 1/4" linen finished box that includes a cardboard insert. While the insert is fine for shipping purposes, you will most likely remove it in order to store the game's components, especially if you use the enclosed plastic bags, otherwise it is a chore to fit all the components inside.

The 36 page rulebook is the size of the box and its length is due to this fact. It uses a character named Torchbearer as a teaching aide, who highlights the important information within the rules. The book does a decent job of teaching the base game, as well as having sections devoted to the two modules and solo game.

The bulk of the game's components are the linen finished cards. They are made of a decent stock and sleeving can be considered optional.

The cardboard components are of a standard cardboard stock.

Included are four wooden meeples. They come in white, gray, black and blue. The blue meeple is a dark, navy blue and was often confused with the black one. I'm not sure how this made it through the production process, especially since there are so many other colors that could have been chosen.

It should be mentioned that NSKN Games does offer a *Heroes of Mistfall* miniatures set to use with the games in their *Mistfall* series. I loved the fact that these could be used with any of the games in the series and I'm sure that they would add a lot to the atmosphere of the game.

The rulebook does an excellent job of showing you how to setup the game, essentially you will choose your Hero and the unique deck of cards associated with it and place your meeple on the Haven, "Hearthfire Inn", that has been placed in the center of your play area.



A player's turn is made up of 3 steps: Action Phase, Clean-up Phase and Location Phase.

The Action Phase is where you will play Fate cards that grant specific Actions. These include: Draw, Scout, Move, Purchase, Quest, Attack and Retreat to the Inn.

Draw allows you to draw a card for each icon spent.

Scout allows you to draw Location cards from the Location deck. However you must spend at least 2 Scouts in order to use this action, and for each Scout spent you may draw a Location card and choose one to place next to your current Location and shuffle the other(s) back into the deck.

To use the Move action you have the option of playing a card with the appropriate icon or Exerting and taking a Wound token for each icon needed. The amount that

is necessary to be paid is determined by the Exit cost printed on the current Location. If you should happen to move into an empty space, you place the top card from the Location deck into the space and resolve any of the effects.

The Purchase icons determine how much you can spend to buy more cards for your deck.

Quests are resolved by meeting the conditions printed on the card and paying any costs and in the case of an Exploration Quest, you have to also be on the Location card in the grid.

To Attack, you spend the number of appropriate icons necessary to defeat the Enemy at the Location. The Enemy automatically deals the amount of Wounds indicated. A defeated Enemy is placed in your Hero Area.

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Mistfall: Chronicles of Frost (Cont.)

The Retreat to the Inn Action is used in lieu of the other actions and it allows you to return to the Inn tile, no matter where you are on the “board”. You have to do this at the start of your turn and then immediately go to the Clean-up Phase.

The second step on a turn is the Clean-up Phase. This is a general housekeeping phase that can be looked up in the rulebook. This mainly allows for placing cards in the discard pile, discarding cards from your hand and drawing up to your maximum hand-size, as indicated on your Character card.

The last step of a turn is the Location Phase which allows you to use the Rest ability printed on the Location - if there are no Enemies at the Location.

The game ends when one of the players has completed all of their Quests, one of the Advanced Fate decks is emptied or all of the Locations have been discovered and all of the Enemies have been defeated.

The scoring of the game is based on the totaling the lower Victory Point number on cards that are not in your Chronicle (see below) and using the higher Victory Point number on cards that are in your Chronicle. Additionally, Victory Points on defeated Enemies and completed Quests are added to the aforementioned card totals. The player with the highest score wins.

Mistfall: Chronicles of Frost has some interesting elements to it, while also providing an RPG feel to a deckbuilder. On a mechanism level, the Unlocking of the bottom half of the card is an interesting concept. This leads to a variety of tradeoffs when considering its use. Each card has a “top” and a “bottom”. The top of the card is the

initial effect that the card generates. However, you can access the bottom section of the card by either, Exerting your Hero and taking a Wound, using your Skill token or Retiring an Enemy token. Each of these have their plusses and minuses and that’s what makes this such an interesting mechanism, especially considering that your hand size is dictated by how many Wounds you have. We found that most of the time we were willing to take the extra Wounds and go for the additional effects, however, this led to us having to return to the Inn more often and slowed us down as far as completing Quests went. Towards the end of the game we were a bit more reluctant to do so, as speed was of the essence in order to finish our Quests before the other players.

As much as I liked the Unlocking mechanism, I was a bit disappointed with the graphic design of the cards. While they were fully functional and did what they were meant to do, I thought that they looked incredibly boring. It was a bit of a love/hate relationship as there really is nothing wrong with the functionality of the design, but the majority of the cards looked the same and we were forced to have to look at each card each turn to see what they did, as there was no way to differentiate the various effects as they all looked similar.

I found the scoring method to be quite fascinating. The only way to score most cards is if you Retire them to your Chronicle. While in other deckbuilders you have cards to remove other cards from the game to reduce the size of your deck and improve its efficiency, in this game you take them out of the game and place them aside where they are considered to be in your “Chronicle”. We liked to place the cards underneath the Character card so as to not get them confused with other cards in play. While in your Chronicle they score the larger



number of Victory Points stated on the card. At the end of the game any cards that are not in your Chronicle score the smaller number, which in many cases is zero. So there is an interesting dynamic to whether or not you want to use the more powerful cards in your deck or if you want to rush them into your Chronicle to score more points at the end of the game. I tended to prefer to grab the points when possible, but others felt that the use of the card was more beneficial.

I found the base game to be quite enjoyable and feel that there is great potential for expansions and such. However, the game does come with two additional Modules so that you can expand the game play even further. This proved to be a nice touch, as the additional Modules clearly added more interest to the game.

The first Module is World Events. This provides players to purchase Quest-like cards that come into play immediately and are only one card, unlike the 2 or

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Mistfall: Chronicles of Frost (Cont.)

3 card Quests. When the requirements are met, your receive the Rewards and place them into your Chronicle. They were interesting, however, most players felt that concentrating on their own Quests were more beneficial for trying to win the game quickly. Though there was no denying their usefulness for those who chose to go down that path. And since you are limited to having only two in play and they are inexpensive, it generally was well worth it to at least give yourself the opportunity to try and complete them.

The second one is the Villains Module. This requires the use of the World Events Module as well. And while there are only four Villains in the Module, they certainly have a large impact on the game when they come into play. They could be thought of as event cards that change the rules of the game and need to be defeated to remove their effects. But, the twist is that they are hard to defeat and you will have to work with other players in order to defeat them, thus adding a co-op element to the game. Needless to say, higher player counts will make it easier to defeat the Villains than lower player counts. Should you and the other players defeat the Villain, each of you will receive a Reward token that can be used at any time. However, you are only allowed to have one of these tokens at a time. We found the co-op element to be a nice addition to the base game, though we did wish that there were perhaps more Villains to choose from, nevertheless, they did prove to be quite challenging and added “flavor” to the game.

I was quite happy to see that there is a solo variant included, along with five pages dedicated to it in the rulebook. In my first attempt I was beaten convincingly, as the Brash Hero was able to get a great draw of Locations for their Quests and was able to accumulate a lot of Victory Points quickly. I’m always happy to lose a solo game in this manner, as I prefer Solo games to be challenging, especially those with an RPG element to them, as it seems more thematic and you are immersed in the experience. I’m looking forward to seeing how future games turn out.

Overall this is one of those games that comes in a relatively small box - yet delivers a big gaming experience. And while I tried to convey an overall feel to how the game plays and some of my thoughts, there’s still aspects of the game that I didn’t mention, which also add to the interest and depth. There’s a lot of fun and adventure to pursue and this game will heavily appeal to players who enjoy roleplaying games and deckbuilders. If you are looking for an enjoyable fantasy based adventure game that plays in around an hour, then *Mistfall: Chronicles of Frost* is a game you should look into. ☑

Designer:	Blazej Kubacki
Publisher:	NSKN Games
Players:	1-4
Mechanic:	Deck Builder
Ages:	13+
Length:	60 Mins.

RECOMMENDED

www.nskn.net



DAWNBREAKER

1-2	5
3-4	No effect.
5	4
6	3

MAY NOT ATTACK ENEMIES.

SANRETH THE WANDERER

+2

Then return this card to the Inn.

When purchased, placed this card directly in your Hero Area.

2

CHAINMAIL

Ignore 1 dealt by an enemy you eliminate this turn.

Ignore 1 dealt by an enemy you eliminate this turn.

4



Interview





- Stones of Fate
- The Manhattan Project: Energy Empire

Luke Laurie - Game Designer

Thank you for taking the time to share your thoughts with our readers, can you tell us a little something about yourself?

I've been married to the most amazing woman for over twenty years, Yvonne Duran. She's not really into games, but she supports my endeavors, and when she does sit down to play, she plays to win. We have two incredible children, Maximus and Odessa. Odessa just started high school, and Maximus just started college.

By day I'm a junior high science teacher in Santa Maria, California. Throughout my career, I've done a lot of work with LEGO robots and teaching pre-engineering skills. I've been tinkering with game design formally for about six years. I'm something of a jack of all trades, with many diverse interests and hobbies from carpentry to cooking.

Did you start designing games at an early age? If so, do you remember what your first game design was like?

I started out playing classic board games as a kid like *Chess*, *Scrabble*, *Monopoly*, *Life*, and *Connect Four*, but I also learned to play Poker early on. I started playing *Dungeons & Dragons* in 1983, at age 10, during the era of arcades, bikes, and Rush. We fought Demogorgon and explored the Tomb of Horrors before it was cool. I consider the adventures and campaigns I designed as a prepubescent Dungeon Master to be my first game design work. I designed custom monsters, created house rules, and otherwise tinkered with the systems to keep things interesting. I would continue to play *D&D* for the better part of thirty years.

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Interview (Cont.)

In my early teen years I also discovered a variety of other games like *Shogun* and *Axis & Allies*, but most of my attention was on role-playing games; mostly *D&D*, but also games like *Warhammer Fantasy Role Play*, *Paranoia*, *Shadowrun*, and *Stormbringer*.

After college, I started playing *Magic the Gathering*. I believe the process of designing decks and analyzing card interactions and combos had a profound impact on my design interest and skill. There are few design exercises that are better than a booster draft or sealed-deck tournament.

I started buying and playing modern Euro boardgames around 2007 with *San Juan*. My kids were young, so we explored lighter games we could play with them. As time went by, my interest in hobby games expanded greatly, and I started designing my first real boardgames around 2012.

What games over the years have you enjoyed most, from both the point of personal enjoyment, as well as those that influenced your growth as a designer?

Probably some of the most influential games on me have been *Dominion*, *Battlestar Galactica*, *Tzolk'in*, *Concordia*, *Stone Age*, *The Manhattan Project*, *Castles of Burgundy*, *Lords of Waterdeep*, *Viticulture*, and *Keyflower*. These are all games that learned something from, but also games that I'm almost always willing to play. Even though I usually go toward more Euro-style games, I appreciate games of all kinds.



Working with Peter Vaughn of Breaking Games

When the opportunity presents itself, what games have you currently been playing?

I'm almost always playing prototypes, because I have so many projects in the works, and because my gaming time is scarce. That said, lately I've really enjoyed *Whistle Stop*, *Star Wars Rebellion*, *Terraforming Mars*, *Codenames*, *Feast for Odin*, and *Rise of Tribes*. I'm not usually the guy playing the brand new games that just came out. I tend to be about a year or two behind the curve of the hotness list.

Who are your favorite game designers?

My favorite designers are probably Scott Caputo and Tom Jolly. I've had the pleasure of working with each of them on co-designs. Each has tons of innovative ideas, and their logical facilities and critiques have really helped me elevate my design skills. I also greatly respect the work of Donald X. Vaccarino, Stefan Feld, Uwe Rosenberg, Tom Lehmann, James Ernest, Matt Leacock, and many more. There's really so much creativity and so many great people in the field.

Is there a particular designer that you would be interested in collaborating with? If so, what type of game would you be interested in making?

Honestly - I'd really like to make more games with Scott Caputo and Tom Jolly. There are tons of great designers out there that I'd consider collaborating with, but it's good to know how people work together. It's just a joy to work with each of them. Maybe we could do a collaboration with all three of us. Maybe it would be a sprawling monstrosity of a game that would include dice, tile laying, spacial puzzles, cards and would have a science fiction theme. Let's see. I'll start that now.

When starting a new design, do you start with a theme or a mechanic?

I have started some designs with a theme, and others with some mechanical ideas. That said, I

don't really consider the project an actual game, until it has both a mechanical framework and a defining theme. *The Manhattan Project: Energy Empire* started with theme and the mechanics followed. *Stones of Fate* started with a mechanic and the theme followed. Of my games coming out in the near future, they also started both ways.

I believe that great themes can provide a hook and help bring people to the table, and create a narrative for the experience. But I also believe that it's mechanics that can really set a game apart. The gameplay, the logic, the innovation, the interaction, the fluidity, the interesting choices, and the accessibility are all aspects that are fundamentally grounded in the game mechanics.

What is your daily design/playtest schedule like? Do you work on games everyday?

Coffee and contemplation define my early mornings. I usually get up at about 6 AM. I work on designs, catch up on the day's news and play a little Hearthstone before the rest of my family gets up. My workdays are about nine hours long, but I keep a notebook around throughout my day and jot down notes and inspiration when I have them, or I record myself speaking my ideas while I'm driving. Some evenings, and on an occasional weekend, I'll work at home constructing prototypes or doing graphic arts work. Essentially, the design wheels are always turning. Also, because I'm a veteran teacher, I don't spend my summers going to school like I did in my earlier years, so I have blocks of time during vacations that I can also devote to design.

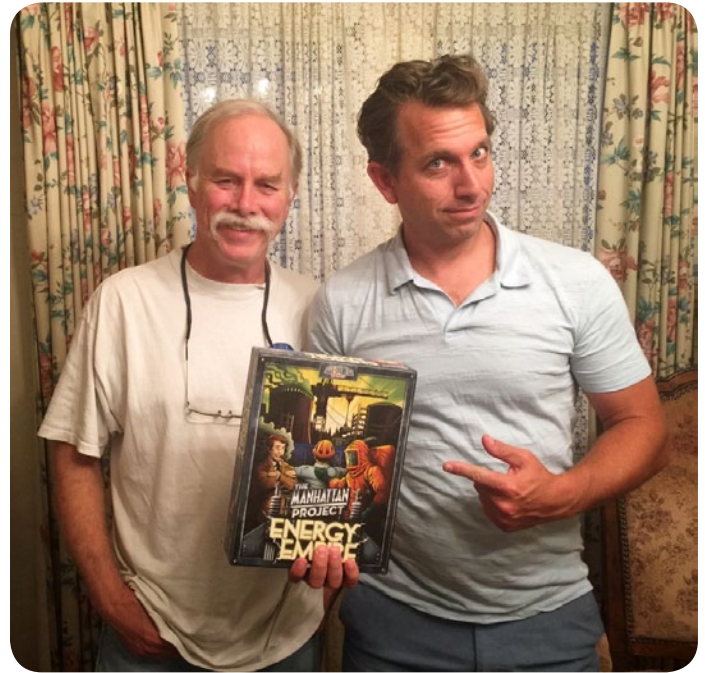
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Interview (Cont.)

What do you think defines your “style” as a game designer, is there a specific mechanic or rule set or... ?

I’ve dabbled in designs across a broad spectrum of genres; including light games, party games, traitor games, war games, and all manner of board and card games. Most of my work fails. I’ve learned that my skills in some areas just might not be good enough - yet. Maybe someday I’ll build the next *Codenames*, but for now, my games tend to be Euros. The designs that I’ve been able to get published tend to be the same types of games that I am drawn to the most; medium or medium-heavy weight Euros, usually involving worker placement or some form of action selection, but each with some kind of innovations that either I’ve invented or developed with codesigners.

I tend to build games with a continuous flow - with no rounds, no changing turn order, just simple, clockwise turns. I focus my design work on creating interesting choices for players, including some long range strategic goals but also some tactical play. I usually have some kind of engine-building. I really like games that ramp up what you’re able to do as the game progresses. That said, I like keeping computation to a minimum, so while you might need to do some math frequently, you won’t see very many large numbers in my games, until the final scoring.



Tom Jolly and Luke Laurie - *Energy Empire* Co-Designers

Which one of your games do you consider your best design, and why?

My designing motto, and the tagline for the League of Gamemakers is “The best games are yet to be made.” I think my best work is still yet to come. I believe people are going to be blown away by the upcoming projects I’ve been working on, but I still feel like I have so much to learn. I’ll build my best design in about ten or twenty years from now.

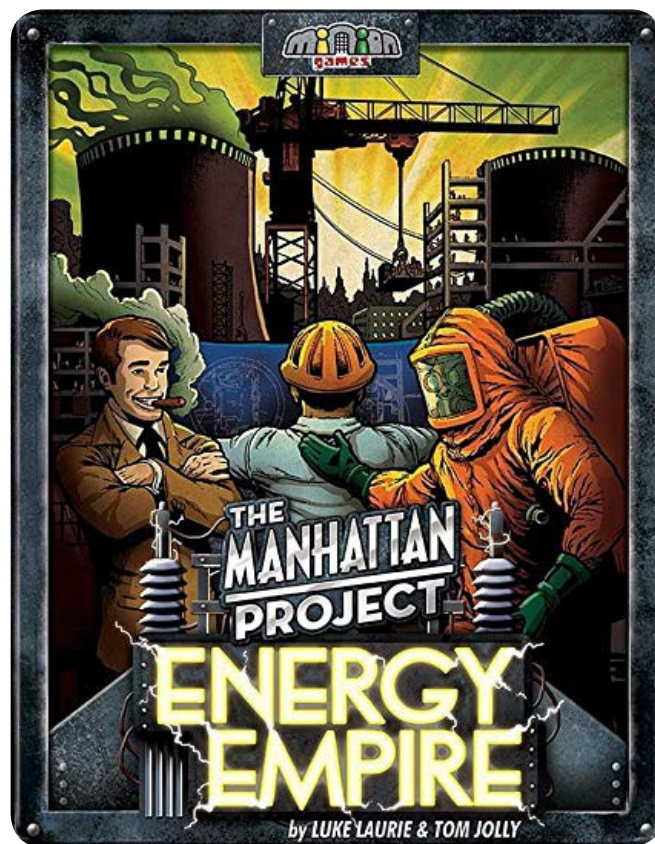
That said, I am really proud of *The Manhattan Project: Energy Empire*, and I’m super excited that the *Cold War Expansion* will be released soon. This expansion is some of my best work so far. It adds interesting new choices and increases the variability in each play of *Energy Empire*. The various modules can be added or removed with minimal effort. They add whole new approaches to winning the game, without making play overly complex, or too long.

In addition, the expansion brings more of the Cold War feel to the game - that thematic tension you get from the original *Manhattan Project* and *Twilight Struggle*. For me, it's a palatable nostalgic fear that really adds to the game.

Do you feel that there are any aspects of your career as a science teacher that influence your role as a game designer?

Teachers design experiences. We establish the tone, we provide the materials, and we set the rules. Games, of course, are experiences. A good game is like a very well-crafted lesson, with one key difference: there's often no teacher. Clarity and consistency make classrooms run well, and make games easier to teach and learn. When a good lesson is complete, students walk away having gained something: knowledge, skills, and memories of a meaningful experience. Good games do that too. It's important for both teachers and game designers to make their clients come back for more.

My knowledge of science itself has informed much of my work on *Energy Empire*. There are subtleties in the game that are derived from my research on energy and the environment, from my work in public policy, and from conversations with my polymath co-designer Tom Jolly. I've had the pleasure of introducing *Energy Empire* to working scientists and engineers who notice some of the realistic details about resource costs and environmental harm that might not seem logical to a casual observer (like why health care causes pollution to the water). Ultimately, I think we achieved our goal of creating a game where your environmental impact matters greatly, but every path requires compromise.



"Stones of Fate" was a fairly early campaign in the primal days of using Kickstarter to produce games. What was it like to be on the forefront of a burgeoning Kickstarter phenomena and how does it compare to the campaigns of today?

I was very proud of *Stones of Fate*, and am very grateful to Jeff Cornelius and his brother Nathan of Cosmic Wombat Games for helping launch my career. As it was their first Kickstarter and my first game design, it was definitely a learning process. The thing that I learned the most from it, is that while I don't mind seeing my games on Kickstarter, I never want to try to run my own crowdfunding campaign, and I have no desire to become a publisher. In the

Continued on next page>

Interview (Cont.)

days of *Stones of Fate*, it was still possible for new publishers to be amateurs. It was ok for them to put forward campaigns without polished graphic arts and expensive video budgets. Now, Kickstarter pages look as good as trailers for feature films, and campaign creators drop thousands of dollars even before launching. I'll leave that to the pros.

Can you tell us about the formation of the League of Gamemakers and how it evolved over the years?

The League of Gamemakers began during late night conversations at various game conventions between some upstart gamemakers who saw a gap in the available online resources. We saw a chance to make a name for ourselves, and a chance to contribute to an incredible community. We wanted to learn everything we could about the industry and about the discipline of game design, and we wanted to share what we learned with the public.

Through chance meetings and social connections, we built the League and began producing a massive amount of content. In the beginning, I was writing three or four articles each month. The League as a whole was pumping out written posts three times a week and working on social media engagement too. It was practically a part-time job for me, and unsustainable for most involved. That said, we continued on this kind of pace for a few years! Some of the most popular articles I wrote were practically treatises on particular topics, like "How to Build a Worker Placement Game." and "Designing Games to Prevent Analysis Paralysis."



The talent pool of individuals that formed the League became a wellspring for all involved. We had daily chats on all manner of topics and helped each other with various tasks. We undoubtedly learned a ton from each other and in some cases we went on to formally collaborate on projects. My first game was published by other members of the League, I've since co-designed three games with other members of the League, and one upcoming project is being published by a another member of the League.

The League is "not dead yet," but we've definitely dialed back our efforts in recent years. Some members of the League have gone on to become so involved in the industry that they don't have time to write about it, or some have moved away from gamemaking, and on to other pursuits. Eduardo



Playtesting an early prototype with Scott Caputo, Brandon Raasch, Keith Byrd and John Shulters.

Baraf continues his regular League videos talking with gamemakers, and I continue to run Protospiele in the San Francisco Bay Area under the League banner, but we haven't done much lately in the way of written content.

What can you tell us about your work running game design events?

For the past five years, I've been running Protospiele events inside larger general game conventions in the San Francisco Bay Area. These events are open to

gamemakers of all kinds: designers, publishers, and developers of any level of experience. I've worked with the owners of conventions to set aside a special designated area to create an environment conducive to creative collaboration. Amazing projects and amazing people have emerged from these events to find success in the industry. One of these events is the Pacificon Protospiele which occurs inside Pacificon in Santa Clara every Labor Day Weekend. Starting in 2019, I'll also be running a similar event at Kublacon near the San Francisco Airport. Kublacon is one of the largest game conventions on the West Coast of the United States.

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Interview (Cont.)

While not a sequel, “The Manhattan Project: Energy Empire” can be considered to be part of the “Manhattan Project” family, what elements did you feel were essential to include in your design?

Energy Empire was originally designed independently as “Drill, Baby, Drill,” a game which had almost all of the same core mechanics as the current game, but more of a focus on oil, oil markets, and petroleum-themed aspects. We were definitely inspired by the worker-placement mechanics of the original *Manhattan Project*, especially the card tableau building and the round-less, continuous play, but didn’t realize that would help open the door to an ideal publishing situation.

Through some chance encounters, James Mathe of Minion Games learned about the game. He had been hoping to make more games in the *Manhattan Project* line, and *Energy Empire* was a perfect fit. With some development work, we toned down some of the oil market aspects, and increased the role of nuclear energy. These changes and a few others improved the game, but also made it a good fit in the *Manhattan Project* universe.

Interestingly, people commonly note that a difference between *Energy Empire* and the original *Manhattan Project* is that *Energy Empire* has less direct conflict. Fans of the series will be happy to know that a new “Espionage” element will be part of the expansion.

You co-designed “The Manhattan Project: Energy Empire” with Tom Jolly. Was there a specific division of labor as to who contributed what to the design?

The Manhattan Project: Energy Empire was the first game Tom Jolly and I designed, but not the last. We’ve tinkered on a bunch of other projects together, though some didn’t go far. Some started as my ideas, and some his. I’m happy to announce that we do have another co-designed game with Z-Man Games that I absolutely love.

Our method goes like this: We mostly work independently until we get together for a design session. I open a bottle of Scotch, Tom brings some beer. We eat tacos. I have a beautifully constructed prototype with awesome graphic arts. Tom has something that looks like mechanical drawings with cubes and abstractions. We play our stuff and he finds a loophole that lets him win each game by 50 points, after joyfully finding something that’s completely out of balance. We give each idea a fair chance, then we rip each others ideas apart. We have a good laugh when we stumble upon some kind of awesome synergy. Most of our focus is on mechanical functions: inputs, outputs, rule clarity, and wording, but in the backdrop is always the kind of story the game is telling. We talk about what’s interesting and fun to do in a game. We look at ways to make things simpler, clearer. We look at thematic elements and how they’re represented. Are there cool things to do that tell the story of the game? Are there awesome moments where you can combo your way to a triumphant victory and save the human race? Ultimately, we strive to build something that we want to play over and over again.

Then, when we know we’ve got it, we reach out to a publisher and sign on the dotted line.



Teaching "Dwellings of Eldervale" at San Jose Protospiel

"Energy Empire" is one of my favorite games, a modern day classic. Was there any point in the design process that you knew that you were in the midst of creating something special? If so, what was the "aha" moment?

I love to hear that people like Energy Empire! That's really the fulfillment of my game designer dreams. I appreciate every single positive comment about the game, and I'm overjoyed that it's getting lots of plays around the globe.

As far as when I knew the game was special, that occurred at Kublacon 2014. I ran some games of "Drill, Baby, Drill" and had players including Seth Jaffee of Tasty Minstrel Games, and later Aldo Ghiozzi of Impressions Distribution Services (which manages distribution for Minion Games). There was immediate buzz. Even though the game was rough at the time, people were looking at the design as a potential "product" not just as a prototype. Since then, I've had very little trouble getting people to play my prototypes at conventions.

Continued on next page>

Interview (Cont.)

“Energy Empire” comes with a ton of components, in particular the resin oil drums really stand out. Did you originally envision the game being released with the current components or did you anticipate them as cardboard tokens?

During most of the playtesting and development, the resources were cubes. The dice were ordinary d6's. We didn't think we'd ever be able to get awesome, custom laser-cut dice. Minion Games did a great job with the Kickstarter and worked with the printer to get some really amazing components. I'm always surprised when I pick up the box at how heavy it is. I'm glad people feel like they're getting their money's worth with the high production quality of *Energy Empire*.

Are there any plans to bring any of your games to the mobile platform for iOS or Android?

Not that I know of. There is an online way to play Energy Empire at <https://boardgameplay.com>.

Are there any other upcoming projects that you are at liberty to discuss or announce?

Absolutely! I'm pretty excited right now, because the games I work on take a long time to reach the market, but several projects I've been working on for the past couple of years will be released soon.

As I've already mentioned, the *Cold War* Expansion to Energy Empire will be coming out soon. It features several modules that can be added to the base game together or separately, including new Nation Cards, new Global Impact Cards, new Structure Cards, Megastructures, Espionage, The Doomsday Clock, and the “Clash of Nations” new solo mode.

I also have another incredible upcoming game co-designed with Tom Jolly coming from Z-Man Games. I can't say too much about this game yet, but it's a brand new design that features an innovative twist on an established genre that we're all really excited about.

Bezier Games will be publishing one of my games in 2019. This one was co-designed with fellow League member Scott Caputo. It features a whole new set of mechanical innovations involving tile placement and worker placement. Scott is a brilliant designer. I feel like this game is really a true synthesis of our individual talents. We formed something that neither of us could have built alone. This game is different from anything you've ever seen, and different from all of my other designs, but with some of my core design principles still apparent.

Last but not least, I'm working on an epic monstrosity of a game, *Dwellings of Eldervale* being published by Breaking Games that will likely be on Kickstarter in 2019. The original concept of this game was a joint effort between myself and fellow League member Peter Vaughan. Peter is now the Director of Development for Breaking Games and he's doing the development work to bring *Dwellings of Eldervale* to life.



Prototype of "Dwellings of Eldervale"

Dwellings of Eldervale features a bunch of new innovations and takes place in a sprawling, richly thematic fantasy world. It features worker placement with custom workers with special powers, a different game board every time that evolves as the game proceeds, a bunch of unique factions that players can choose from, battles with monsters and other players, area control, and a unique engine building system that combines cards and tokens. All of this table-hogging goodness still only takes 90-120 minutes to play.

What advice would you have for aspiring game designers?

If you're sure you want to be a designer, focus on the discipline, the craft, the skills, the habits of design, rather than on the success of an individual project. Most projects will fail, but ultimately, if you're continuing to become a better designer, you'll find and maintain success. 🎲



Energetic Worker Placement

Over the years there have been games that have emerged from out of nowhere and caught gamers by surprise. These games have either featured a new mechanism or one that is polished towards perfection. *The Manhattan Project: Energy Empire* is one of the latter. Designers, Luke Laurie (this Issue) and Tom Jolly (Issue #6), have created a modern classic that fans of Worker Placement games are going to really enjoy.

The Manhattan Project: Energy Empire (*Energy Empire* going forth) comes in a 8 3/4" x 11 1/2" x 2 1/2" linen finished box and is quite heavy for its size. There is a cardboard insert that has two wells, as well as three shelves for resting the game's board on.

The 20 page rulebook is the size of the box and nicely laid out and is heavily illustrated. This should come as no surprise as Joshua Cappel (Issue #15) handled the graphic design

and development of the rulebook, and has once again done a great job. There is a page devoted to the solitaire rules, which is an offshoot of the two player version of the game.

It should be noted that the production value of this game is quite high. As we take a look at each of the components, you'll see why the box weighs so much.

The four panel board is linen finished and is made of a sturdy cardboard stock. It displays several nice touches that add to the theme and each of the designated areas are clearly defined.

The player boards are made of a linen finished card stock. These are fine for what they are used for.

The 78 Structure cards measure 2 10/16" x 1 11/16" and are of a decent card stock. Since these cards are not shuffled during the game there is no need to have them sleeved.



The 10 Nation cards and 15 Global Impact cards are all standard size and are made of a standard card stock. These won't be shuffled, so sleeves aren't needed.

The Workers and Energy tokens are made of a very thick, linen finished cardboard. Possibly the thickest cardboard I've seen in a game, and needless to say, they are very sturdy.

All of the other cardboard tokens in the game are made of a standard cardboard stock that is linen finished and sturdy.

The custom dice come in 5 colors and feature custom die faces.

The 10 player markers are wooden disks in five colors.

Other than the 25 Plastic cubes, the other Resources are custom bits. The Steel tokens are made of wood and painted silver to resemble a steel girder. What really stands out are the 30 oil barrels that are made of resin and have a bit of heft to them. All of these resources could have

[Continued on next page>](#)

The Manhattan Project: Energy Empire (Cont.)

easily been made from punchboard, so kudos to Minion Games for going the extra mile and making a set of Resources that look great on the board.

The rulebook does an excellent job on showing you how to setup both the game board and the player mats.

Since this is a Worker Placement game, it should come as no surprise that you will be placing Workers on the board and taking the action present at that location. What makes *Energy Empire* stand out from most other games is that there is no “round”. You can place workers during your Work turn and then choose to take them back during your Generate turn. Let’s take a look at the specifics of each of these Turns.

The Work turn is where you will be spending most of your time. It is during this phase that players will be placing their Workers. One of the unique aspects of *Energy Empire* is that unlike many other Worker Placement games, players are able to go to the same location as another player. However, in order to do so they must spend a least one Energy more than the player already there with the most Energy. Example: A player wants to go to the Mine, but there is already a Worker there, the new player

can place his Worker by placing an Energy token beneath their Worker and now have a Worker stack that is two levels high. If another player comes along and wants to use the same space, they will have to place at least two Energy tokens beneath their Worker in order to use the space. There is no limit as to how you stack the Energy under your Worker, as it is a viable strategy to place the initial Worker on a space and place 2 or 3 Energy beneath it in order to discourage another player from using that space. This can be a very effective strategy when you see a player low on Energy. Since Energy is lost at the start of your Generate turn, there is no reason to hoard Energy, other than using it for other actions.

Another key aspect of the Work turn is the Activation of Structures. Purchasing Structures is the main means of building your engine in the game. The Government, Industry and Commerce areas each contain three spaces for Structures that can be purchased. There are variable costs that are printed on the board and cards will “slide down” when a card is purchased. The Structure cards can be thought of as “mini-boards” as they have spaces on them on which you can place your Workers or Energy in order to access their abilities. This is one of my favorite aspects of the game, as you can build some interesting engines if you strategize your purchases. However, in order to use a Structure you must have already



placed a Worker in the related area. Example: if you have previously purchased a Structure from the Commerce area of the board, for instance, “Mass Transit”, it can’t be activated on later rounds unless you have placed a Worker in the Commerce area of the board. If you meet this criteria, then you can place a Worker or an Energy on “Mass Transit” and receive 1 coin and 1 VP.

Activating your Nation card is similar to the aforementioned Structure cards, however, there is no need to have a presence in a specific area on the board. Once you pay the cost, you may move your token one space on the United Nations track. This will grant points at the end of the game, and in the case of the solo game, one of the requirements is that you need to reach the end of the United Nations track in order to win.

[Continued on next page>](#)

The Manhattan Project: Energy Empire (Cont.)

And while the Work turn contains all of the actions of the game, the Generate turn is equally important. This turn is implemented when a player wishes to take back all of the workers that they have placed on the board and/or Structures. This turn uses five phases: Claim Achievement, Return Workers/Discard Energy, Refine Oil/Petroleum Dice, Roll Energy Dice/Gain Energy and Pollute.

A player may Claim an Achievement by having any combination of Workers/Energy left over that equals 2 or more. If this condition is met they may take one of the available Achievements. These Achievements provide various end game scoring scenarios, with each of them having a ceiling of five points.

Next, the player will take back all of their Workers from the main board and discard any Energy tokens that they may have.

Before the next phase, a player may discard Oil barrel(s) to obtain a Petroleum die to use for the turn. For each barrel discarded you will receive one Petroleum die.

The player will then roll any of the newly acquired Petroleum dies along with any dice that they may have obtained during the game. They will count up the number of Energy symbols that are displayed and take that many Energy tokens for use during their next Work turn.

The last thing during this turn is to check for Pollution. To do so, the player will look at the results of the dice they rolled for Energy. The die with the highest number will be used to check for Pollution. If there is a tie, you choose which die you want to use. If the highest die has a Pollution symbol on it, you take a Pollution token from the Global Impact track on the main board and place it on the Environment section of your player board. There are two types of Pollution - regular and nuclear. Nuclear Pollution is twice as hard to get rid of. If the result of the dice roll indicates no Pollution, you take the Pollution token from the Global Impact track and place it in the box/out of play. This is an important thing to note, since the Global Impact track acts as a timer for the game and this is something that many players forget to do when they don't take Pollution.

And speaking of the Global Impact track, this track not only acts as the game's timer and displays the current price of oil, but it also triggers events that influence the game state. When a stack of Pollution tokens are removed from the Global Impact track it triggers the Global Impact card below it. Three things happen when the card is triggered: there is a scoring round for the indicated Environment, a specific market area is cleared/replaced and there is the main effect of the card. When the last Global Impact card is drawn the end of the game is triggered.



Once the end of the game is triggered, all players will receive one more turn, including the current player, and then the final scoring takes place. The player with the most points wins.

While *Energy Empire* is not a sequel to the original *The Manhattan Project*, it is more like a “In the world of...”. This can be a little confusing for those who have already played *The Manhattan Project* and may think of this as either an expansion or a sequel. However, it is a completely different game and an excellent one at that.

For players who like games that are not heavy, yet like to have various interesting strategies available, this game can satisfy that need. The game flows nicely as each turn a player will rapidly take their turn and play moves to the next player. There isn't as much Analysis Paralysis as one might think, as players can think on their opponent's turn and not worry about them taking the space they want.

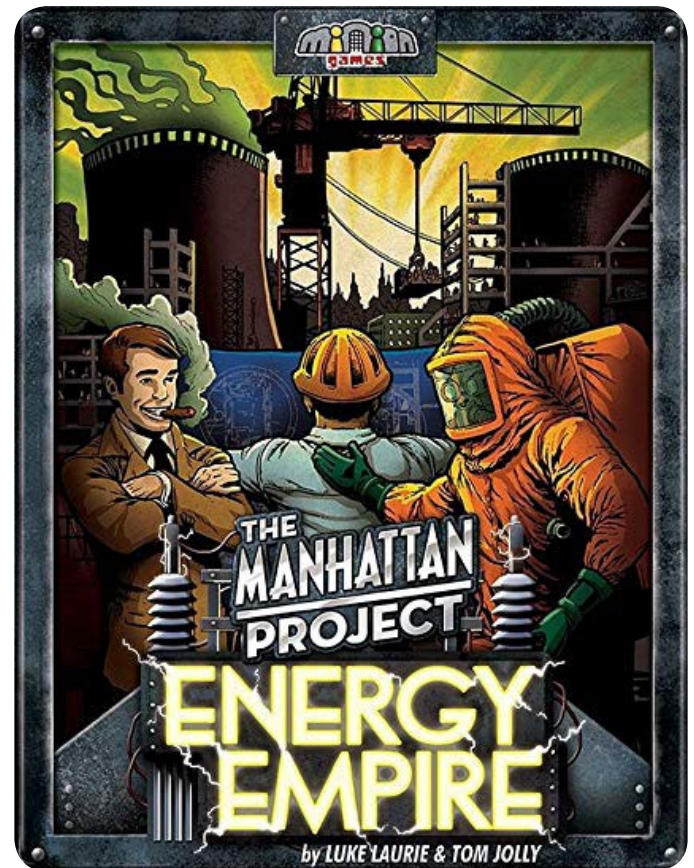
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The Manhattan Project: Energy Empire (Cont.)

Although I enjoyed the game at two, three and four player counts, I was equally impressed with the solo game. It uses the basic framework of the two player game and extends it with a series of “must do” tasks in order to win the game. Your final score is then compared to the list of rankings to see how well you did. Although I won on my first attempt (154 points) and was awarded the Nobel Prize Winner title, it was clear that there was going to be some nice variety for future plays, especially when you factor in the starting Country, Achievements and the assorted Structure cards. The fact that a solo game of this quality is included in the game only adds to the overall value.

There are plenty of interesting decisions to be made throughout the game and the “energy stacking” mechanism allows for players to choose a path and not be hindered because someone else just happened to go to the space they needed. Additionally, the “energy stacking” provided a tactical element as far as having the ability to purposely “shut out” an opponent from a space, at the cost of using a lot of your own energy. This was a very useful tactic to employ towards the end of the game when it became apparent that an opponent needed a specific space.

Overall, this is a game that I really enjoy playing and it has become my “go to” Worker Placement game. If you are a fan of the Worker Placement mechanism, then this is a game that you will most definitely want to check out! 🎲



Designers:	Luke Laurie & Tom Jolly
Publisher:	Minion Games
Players:	1-5
Mechanic:	Worker Placement
Ages:	13+
Length:	60-120 Mins.

HIGHLY RECOMMENDED

www.miniongames.com





Freaks and Beasts and Horrors and Oddities!

In *Barker's Row* you take on the role of a carnival barker trying to assemble the best sideshow attractions in order to fill your stands before everyone else can do the same. Get 13 Rubes – meeple gullible enough to come and see your sideshow – and you immediately win the game.

The game starts with each player choosing a color and building their corresponding grandstands. Assemble the Strongman's Tower and place it in view of everyone. Markers that match the chosen colors are placed on the side of the tower alongside the number 4 at the bottom.

Each player receives five Attractions cards. You choose three to keep and discard the others.

Three cards from the Barker deck are placed face up where everyone can see them. Each of these cards are in one of five suits – Freaks, Beasts, Horrors, Oddities, and Wild. They will also have a numerical value in the upper right corner, one through three, with most of them being ones.

On your turn you must move one of the three cards from Barker's Row up into the Midway, a space designated above Barker's Row, where each of the suits can collect and build in numbers. A new Barker card is then turned over and placed face up in Barker's Row.

The Attraction cards in your hand will match the one of the suits (except for Wild). To play an Attraction you need to, on your turn, be able to claim cards of the same suit from the Midway that add up to your current required number. When you do, you remove those cards from the Midway and place the Attraction face up in front of your grandstand. You also get to add two Rubes to your grandstand.

For instance, if you have the Freak Attraction, Professor Pyro ("*This one's gonna be a scorcher!*") you'll need the right number of Freaks card points from the Midway on your turn. That number is determined by how many Attractions you have played, as indicated by your colored marker on the Strongman's Tower. To play your first Attraction you need cards worth



Photo: Tom M Franklin

4 points. After playing that first Attraction, your marker moves up to the 5 spot, meaning your next Attraction requires cards of that suit worth 5 points to play. After 5 comes 6, etc., all the way up to 10.

Aiding you in your quest to collect enough Freaks or Oddities or Horrors or Terrors are the Wild cards. Wild cards are just that, wild. They add 1 to any suit in the Midway and can be used by anyone on their turn.

Say you currently need 6 points to claim your Horror Attraction, The Grim Reaper (*"Everyone sees this act eventually!"*) but there are only two Horror cards on the Midway. In Barker's Row there is a Horror card worth 2 points. There are also two Wild cards in the Midway. By placing the 2 Horror card in the Midway you now have 4 Horror points. Add in the 2 Wild card points and you have 6. You place The Grim Reaper in front of your grandstand, remove each of the cards you used to come up with six points from the Midway, and claim your two Rubes.

[Continued on next page>](#)

Barker's Row (Cont.)



Photo: Tom M Franklin

Attraction cards not only get you Rubes to fill your grandstand, but they each come with a special one-time use power. These can be used at any time during any one of your turns, including before moving a card from Barker's Row into the Midway. Early in the game they can move you into the lead and keep someone else from using the suit you needed. Saved until later they might be able to combine with other Attraction cards for even better rewards. Wait too long and you might never get a chance to play them.

With the moving of a card from Barker's Row to the Midway being the only required part of your turn, it quickly becomes tricky as you try to decide which card to move up. Do you move one you need in hopes that no one else is trying for an Attraction of the same suit? Or do you put up a suit that you're not playing for but has low numbers in the Midway? Or do you put up another Wild card, hoping no one else claims it before your next turn?



Photo: Tom M Franklin

As a Trick-Taking card game, *Barker's Row* is, unsurprisingly, extremely luck-based. The suit points in the Midway are going to grow with each turn and it's only a matter of time before someone has the numbers needed to play their next Attraction. Sometimes this means the game stays tight from start to finish. Other times this means someone(s) pull way ahead and someone(s) else is left way behind for the first part of the game. (Having been there more than once, I can tell you this isn't much fun.)

However, by the end of each game we've played we have all been in contention to win. With only 13 Rubes needed to win, the last few rounds are tense. You're looking over Barker's Row and the Attractions in your hand, and the Attractions you've played that still have Powers available, trying to find the right combination that will get you that 13th Rube.

[Continued on next page>](#)

Barker's Row (Cont.)

Barker's Row has some very entertaining elements. The flavor text for each of the Attractions is amusing, if a bit corny. The Powers are each different and well balanced. And, if the group is willing to ham it up a bit, the rules recommend you introduce your newest Attraction by reading off the adjectives at the bottom of each of the Barker's cards you've removed from the Midway before stating the Attraction's name. ("Ladies and Gentlemen, step right up and witness the Humongous, Ferocious, Majestic, Fantastic, and Extraordinary Mutant Cow! (*It's udderly stupendous!*)")

We all had very positive things to say about the artwork. It combines Sideshow Freakish characters with enough cartoonish qualities to be okay for kids. The grandstands are made of thick cardboard and have Turn Rules on the back. The Rubes aren't just generic meeple, but meeple with different shapes and colorful characters screened onto them, making them far more interesting and enjoyable.

Kudos also need to go out to the writer and designer of the rule book. Not only do they start the rule book out with a QR code to a video that shows you exactly how to play the game, but the rule book itself is well written and clear.

The Strongman's Tower, where the number of points required to play your next Attraction, is the only downside to the finished game. The stand-up tower fits into a plastic piece that sticks through a slot in

a cardboard base. As a result, the Tower wobbles easily and can easily fall over.

My review copy came with all of the Kickstarter stretch goal bonuses including a fantastic neoprene Midway mat. This mat (see photos) has a section for each of the five suits, with large versions of the icons used to represent each suit. It's brightly colored and engaging. We all agreed that it was a very nice addition to the game.

Barker's Row is an easy game to teach and learn and is one I'll use with my more lightweight gaming friends. I see it as a light, gateway game both for adults and kids. The difficulty in acquiring that next Attraction keeps everyone's attention on the next card being added to Barker's Row, but in the end it's still the luck of the draw that rules the Rubes. 🎲

Designer:	Steven Aramini
Publisher:	Overworld Games
Players:	2-4
Mechanic:	Trick Taking
Ages:	12+
Length:	25-50 Mins.

RECOMMENDED

www.overworldgames.com





LYNGK

In 2005, Kris Burm announced *PUNCT*, the sixth game in his GIPF Project series. At the time, he stated it was also to be the last game in the series.

Twelve years later, in 2017, Burm announced a new game, one that he considered to be a 'synthesis' of the six games: *LYNGK*.

Like most GIPF Project games, *LYNGK* is played on a multi-sided playing field of intersecting points and features sturdy, bakelite pieces.

At its heart, *LYNGK* is a stacking game. You're trying to create the most stacks of five different colored pieces, with one of your colored pieces on the top. The catch is, though, that at the start of the game, neither player 'owns' any of the five available colors.

The game starts by taking one piece of each of the primary colors and placing it off to the side of the board within easy reach of both players. The remaining 40 primary color pieces (red, black, blue, green, white – each supposedly representing one of the GIPF Project games) as well as the three gray, wild-card pieces, are then placed randomly on the intersections that make up the board.

On each turn a player must move a piece or a stack of pieces on top of another piece or stack. Stacks can only be five pieces high and may only contain one piece of each color. The three gray pieces are wild and can be used to represent any of the five colors.

Since no one owns any of the colors at the start of the game, both players may move any of the pieces on the board on their turn. They pick up a piece of any color and place it atop another piece of any color, without regard to the colors chosen.



Photo: Tom M Franklin

When moving a piece, the piece can be moved atop a piece the one intersection over or the next open intersection in a straight line from where it started. (i.e. jumping over empty spaces) When moving a stack of pieces, the entire stack must be moved.

At some point in the game a player will choose to start her turn by claiming one of the available colors from the side of the board. She will take the piece representing the color of her choice and move it in front of her. This piece does not enter into play, but serves only to indicate her claim on the pieces of that color.

Claiming a color means for the remainder of the game only you can move the pieces of that color or stacks with that color on top.

During the course of the game, each player will claim two colors. Since there are five primary colors on the board, this means one color will remain neutral and both players can move this color.

The gray wild-card pieces remain wild throughout the game. When placing one of your pieces or stacks on top of them you do not need to decide what color they are until your stack reaches five pieces high. Multiple gray pieces may be captured to make a single stack.

[Continued on next page>](#)

Abstract Games (Cont.)


Since winning is a matter of collecting the most stacks of five topped with your color, it might seem like a good idea to claim a color fairly early in the game to start building your empire. However, once you claim a color your opponent can start placing other colored pieces on top of the remaining pieces of your claimed color. Since there are only eight pieces of each color on the board, you need to study the board carefully and claim a color at just the right moment.

Each of the GIPF Project games has a little, special something that makes raises the game to a higher level. With *LYNGK* it is the LYNGK-Rule.

When moving a piece or stack of a color you have claimed, you can use other pieces of that same color as connections. If, for instance, you are moving Blue Stack A, and in an uninterrupted straight line from Blue Stack A is Blue Piece B, you can move Blue Stack A to the Blue Piece B and then ricochet the stack off of that piece to anywhere Blue Piece A could move. Should that piece be able to move to another Blue Piece C on the board, you can continue to connect and ricochet until you are forced to land on an occupied intersection on the board.

To be honest, this rule took a bit of getting used to. It's so unlike any other rule in the GIPF Project, but it opens up the strategy of the game in ways that have surprised me each time I've seen it used. (Or used it myself.)

After twelve years I was more than a bit hesitant when I heard *LYNGK* was being announced. However, after playing it only a few times it became one of my favorites of the GIPF Project. Having all of the colors starting off as neutral and trying to find the right moment to claim a color and then, after all colors have been selected, then having to switch gears and balance offense (building your own stacks) with defense (moving pieces on top of your opponent's pieces) while taking into account the LYNGK-Rule makes *LYNGK* a fairly fast-paced brain-burner of a game.

Highly Recommended 



Interview Gallery



Steve Jackson #1



Dan Verssen #1



Paul Herbert #1



Reiner Knizia #2



Franz Vohwinkel #2



James Ernest #2



Mark Copplestone #2



Reiner Knizia #3



Peter Adkison #3



Brom #3



Chenier La Salle #4



Ryan Dancey #4



Brian Snoddy #4



Beth Sobel #5



Bruno Faidutti #5



Tom Jolly #6



Antoine Bauza #7



Dennis Lohausen #7



Ryan Laukat #8



Chad Hoverter #9



Matt Leacock #9



Greg Isabelli #9



Ignacy Trzewiczek #10



Jacqui Davis #10



Johan Koitka #10



Jamey Stegmaier #11



Michael Menzel #11



Kay Wilke #11



Vincent Dutrait #12



Mike Fitzgerald #12



Sandy Petersen #13



Mihajlo Dimitrievski #13

Interview Gallery



Bruno Cathala #14



John Ariosa #14



Friedemann Fries #15



Joshua Cappel #15



Eric Vogel #15



Mac Gerdts #16



Keldon Jones #16



Steve Finn #17



J. Alex Kevern #18



Richard Ham #18



Ludovic Roudy #19



Bruno Sautter #19



Phil Walker-Harding #20



Luke Peterschmidt #21



Mike Richie #22



Grant Wilson #22



Curt Covert #23



Daryl Andrews #24



Rob Dougherty #25



Nestor Romeral Andres #26



Leonard Koh #27



Rui Alipio Monteiro #28



Luke Laurie #29

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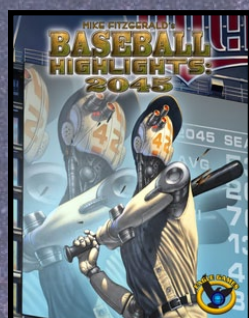
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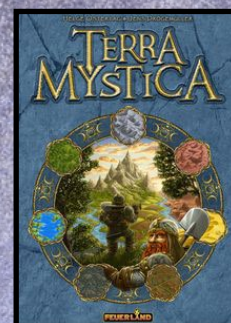
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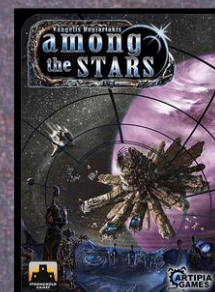
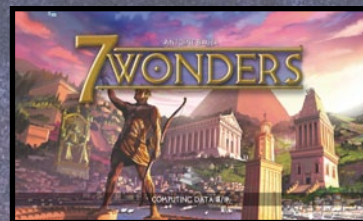


Issue #18



Issue #19

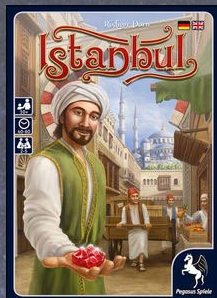




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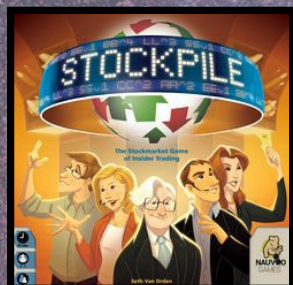
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Issue #29



Contributors



Serge Pierro

Serge has playtested numerous games for several companies, including Wizards of the Coast and AEG. He has also written for Duelist, Inquest and Gamer print magazines. His award winning photography has appeared in both newspapers and magazines. He has self published a game, and has several other designs ready... but, currently finds his free time devoted to doing Game Nite.

Eric Devlin

Eric has been the North East Regional Representative for Wizards of the Coast, the brand manager of *Legends of the Five Rings*, as well as working with Sabretooth and Third World Games. He has an extensive background in playtesting for top companies. He has also written for Games Quarterly, Duelist, Inquest and others.



Jeff Rhind

Jeff is a single father raising a 19 year-old son and a 8 year-old daughter, and slowly coaxing them into the world of tabletop gaming. He has been gaming for many years and shares his love and appreciation for the hobby by reviewing and talking about games on his web site: completelyboard.com as well as his You Tube channel at youtube.com/completelyboard. You can also follow him on twitter @jeffrhind



Tom M Franklin

Tom lives in North Carolina where he and his wife are staff to their five cats. His writing has appeared in his agent's Inbox and the occasional hand-written letter to friends. He grew up playing Abstract Strategy Games (back when they were simply called games) and still regards dice of all kinds with suspicion. His Board Gaming Claim to Fame is having taught over 300 kids how to play Chess. Considering he's been playing board games for over 50 years he really should be much better at them than he is.



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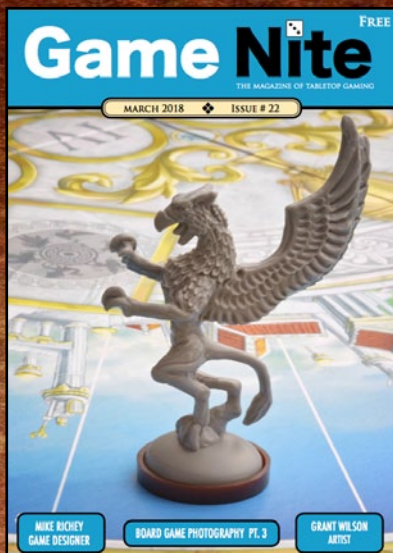
- Mini Rails
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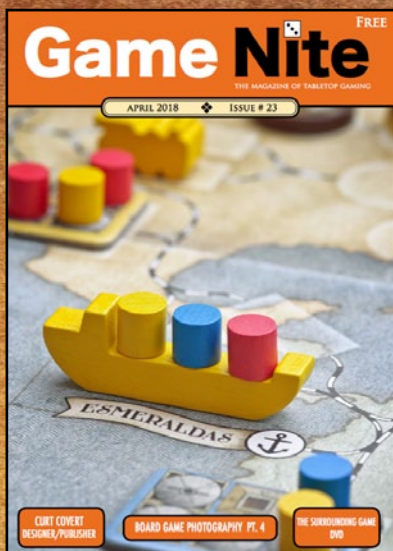
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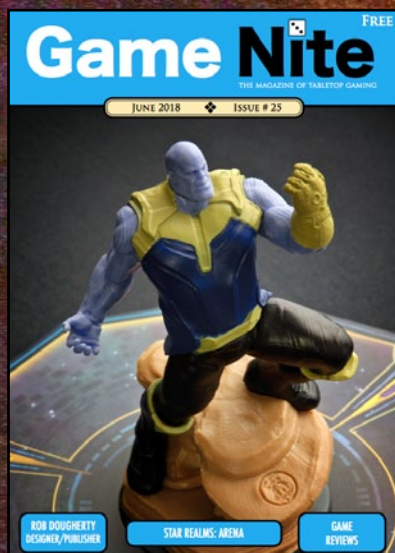


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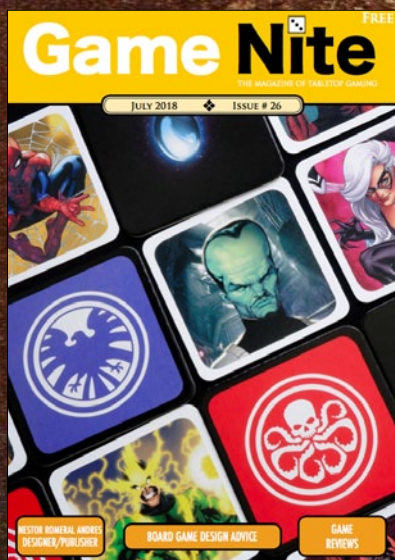


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